

Hal Leonard Guitar  
**RECORDED**  
**VERSIONS™**  
With Notes & Tab

**AUTHENTIC RECORD  
TRANSCRIPTIONS**

# IRON MAIDEN

*SEVENTH SON OF A SEVENTH SON*



# IRON MAIDEN

## SEVENTH SON OF A SEVENTH SON

Transcribed by LARRY GIANNECHINI

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# NOTATION LEGEND

Four musical examples showing bends on a treble clef staff. Each example includes a guitar staff with fret numbers 12, 12, 12, and 12 respectively. The bends are labeled: B 1/2, B 1/2, B Full, and B 1 1/2. Above each staff is a notation '8va-----' with a bracket indicating the bend range.

Bend  
(half step)

Bend

Bend  
(whole step)

Bend  
(whole and half steps)

Four musical examples showing advanced bends. The first shows a bend from 12 to 14 (labeled B 2). The second shows a bend from 13 to 14 and then release (labeled B Full and R). The third shows a sustained bend from 13 to 14 (labeled B Full and (B Full)). The fourth shows a prebend from 15 to 14 (labeled B Full and (15)). Above each staff is a notation '8va-----' with a bracket indicating the bend range.

Bend  
(two whole steps)

Bend and Release

Hold Bend

Prebend  
(Ghost Bend)

Four musical examples showing vibrato and rake strings. The first three show vibrato on a treble clef staff with a guitar staff below showing fret numbers 15, 15, and 15. The fourth shows rake strings on a treble clef staff with a guitar staff below showing fret number 12. Above each staff is a notation '8va-----' with a bracket indicating the vibrato range.

Vibrato

Wide Vibrato

Vibrato with Vibrato Bar  
(w/Bar)

Rake Strings

Five musical examples showing legato slide, shift slide, pull-off, hammer-on, and vibrato bar dive and return. The first four show a legato slide on a treble clef staff with a guitar staff below showing fret numbers 17 and 15. The fifth shows a shift slide on a treble clef staff with a guitar staff below showing fret numbers 17 and 15. The sixth shows a pull-off on a treble clef staff with a guitar staff below showing fret numbers 17 and 15. The seventh shows a hammer-on on a treble clef staff with a guitar staff below showing fret numbers 17 and 18. The eighth shows a vibrato bar dive and return on a treble clef staff with a guitar staff below showing fret number 0. Above each staff is a notation '8va-----' with a bracket indicating the vibrato range.

Legato Slide

Shift Slide

Pull-Off

Hammer-On

Vibrato Bar  
Dive and Return

Musical notation for four guitar techniques. The first staff shows a melodic line with a vibrato bar scoop, a ghost note, an articulated bend and release, and an artificial harmonic. The second staff shows the fretting hand positions: 4, 5, 7, (9), 15, 15, 15, 7.

Vibrato Bar Scooping

Ghost Note

Articulated Bend and Release

Artificial Harmonic (with pick)  
(Overtone of 5th generated)

Musical notation for four guitar techniques. The first staff shows a pure artificial harmonic, an open harmonic, a tap artificial harmonic, and a tap-on technique. The second staff shows the fretting hand positions: 7, 12, 0, 12, 17, 15, 12.

Pure Artificial Harmonic  
(octave)

Open Harmonic

Tap Artificial Harmonic

Tap-On Technique

Musical notation for four guitar techniques. The first staff shows a bend and tap-on technique, a percussive tone, heavy muting, and a slight bend. The second staff shows the fretting hand positions: 4, 11, 2, 2, 0, 7.

Bend and Tap-On  
Technique

Percussive Tone  
(Muffled) (Finger mute)

Heavy Muting  
(P.M.) (Palm Mute)

Slight Bend (Microtone)

Musical notation for four guitar techniques. The first staff shows staccato, choppy phrasing, pick scrapes, and tremolo picking. The second staff shows the fretting hand positions: 9, 7, 9, 10, 9, 10, 8.

Staccato  
(shote notes)

Choppy Phrasing  
(extreme staccato)

Pick Scrapes

Tremolo Picking

Musical notation for three guitar techniques. The first staff shows a unison bend, muting, and a trill. The second staff shows the fretting hand positions: 9, 7, 5, (9 7) 9.

Unison Bend

Muting (distinct pitches)

Trill



# CONCERNING NOTATION

In an effort to present a more accessible and comprehensible format in these transcriptions, certain aspects of phrasing have been simplified. You will notice the omission of the obligatory redundant characters in the tab and standard notation. The letters (B for Bend, S for Slides, H for Hammer-on, etc.) have been removed in favor of the graphic symbols alone:

8va-----

This will yield a two-fold benefit. First, the transcribed score itself will have an uncluttered look which is easier to perceive visually providing a shortcut in the learning process. Second, this format will encourage you, the player, to make the necessary transition from a "tab-only" reader to a guitarist who will begin to relate to standard melodic notation - opening the doors to the worlds of Bach, Paganini, Beethoven, Debussy, Stravinsky and Coltrane. In this format, the laws of common sense will prevail. The following phrase will serve to illustrate the logic of this less cumbersome notation:

8va-----

C

8va-----

C

# MOONCHILD

Words and Music by  
ADRIAN SMITH and BRUCE DICKINSON

**A** Slow ♩=104  
Intro—rubato  
Em/B

D/A Am 1. C/G

Sev - en dead - ly sins, sev-en ways to win. Sev - en ho - ly paths to hell and your  
Sev - en down-ward slopes sev-en blood-ied hopes. Sev - en are your burn-ing

Em/B 2. C/G D/A rit. ----- 1. Fade in with Volume Control

trip begins. fires. Sev - en your de-sires.

**B** Heavy Rock ♩=126  
(synth cue)

E5

TAB: 2 2 2 4 / 2 2 2 0

C (synth figure cont.)

TAB: 2 2 5 5 / 2 3 5 0

G/F#

TAB: 2 2 5 5 / 2 3 5 2

E5 P.M.

TAB: 2 2 2 2 / 2 2 2 2 / 2 2 2 2 / 2 2 2 2 / 2 2 2 2 / 2 2 2 2 / 2 2 2 2 / 2 2 2 2 / 2 2 2 2 / 2 2 2 2 / 2 2 2 2 / 2 2 2 2

D E5 C/E D/E

TAB: 2 2 2 2 / 2 2 2 2 / 5 5 5 5 / 7 7 7 7 / 7 7 7 7 / 7 7 7 7 / 7 7 7 7 / 7 7 7 7 / 7 7 7 7 / 7 7 7 7 / 7 7 7 7 / 7 7 7 7

I am\_ he, the born - less\_ one the fal - len an - gel  
Count the\_ heads of those un - born, the ac - cur - sed ones\_ I'll

E C/E

watch - ing\_ you. find them all. And Bab - y - lon, \_ if you\_ die\_ the scar - let\_ whore\_ I'll by your own\_ hand\_ as a

P.M.

D/E E C/E

in - fil - trate\_ your grat - i - tude\_ Don't you\_ dare\_ to save your\_ son,\_ su - i - cide,\_ you shall be damned\_ And if you\_ try\_ to save your\_ soul,\_ I

P.M. P.M.

D/E E

kill him\_ now and save the young\_ ones\_ Be the\_ moth - er of a birth will tor - ment\_ you. You shall not grow old\_ with ev - 'ry\_ se - cond and

P.M. P.M. P.M.

C/E D/E C5 D5

stran - gled babe. Be the de - vil's own\_ Lu - ci - fer's my name;\_ pass - ing\_ breath, you'll be so a - lone\_ your soul will bleed to death\_

P.M. P.M. P.M.

E

2nd ending on D.S. only

Em

moon child hear the

Figure "A" Guitar I

Figure "A" Guitar I

12 12 10 10 10 10 10 8 9

Figure "A" Guitar II

Figure "A" Guitar II

0 0 3 2 7 7 7 5 7

D

man - drake scream:

man - drake scream:

12 12 10 10 10 10 10 8 10 8 10 8 9 7 9

Figure "A" Guitar II

0 0 3 2 7 7 7 5 7 5 7 5 7 5 7



Cmaj7 D

Moon child o - pen the sev - enth seal.

12 12 10 10 10 10 (10) 8 9 12 12 10 10

0 0 3 2 7 7 (7) 5 7 0 0 3 2

1. 2.,3.

I

10 10 (10) 8 10 8 10 8 9 7 9 10 10 (10) 8 10 8 10 8 9 7 9

7 7 (7) 5 7 5 7 5 7 5 7 7 7 (7) 5 7 5 7 5 7 5 7

Em D

Moon child you'll be mine soon child.

Repeat Figure "A"

Cmaj7 D

Moon child, take my hand to - night.

to Coda 

F B5 C Bsus4

The twins they are ex - haust - ed; Sev - en is this

sustain notes →

10 10 (10) 8 10 8 10 8 9 7 9

2 4 4 3 5 5 2 2 2

B5 C A5 B5

night. Gem - i - ni is ris - ing as the red lips kiss to bite.

sustain notes →

2 4 4 2 4 4 2 3 0 2 4 4

G/B A/B B5

Sev - en an - gels, sev - en de - mons bat - tle for his soul. When

P.M. P.M. P.M. P.M.

4 2 2 2 2 2 2 5 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

G/B

Ga - bri-el lies sleep - ing, this child was born to die.

P.M. P.M. P.M. P.M.

4 2 2 2 2 2 2 5 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It includes a guitar part and a harmonizer part, both with corresponding TAB notation.

**Guitar Part:**

- Staff 1:** Treble clef, key of G major (one sharp). The melody begins with a G5 note, followed by a series of eighth notes. A bar line is indicated by a % symbol.
- Staff 2:** Continues the melody with eighth notes and a half note. Another bar line is indicated by a % symbol.
- Staff 3:** Features a descending eighth-note scale. A bar line is indicated by a % symbol.
- Staff 4:** Continues the descending eighth-note scale. A bar line is indicated by a % symbol.

**Harmonizer Part:**

- Staff 1:** Treble clef, key of G major. The harmonizer part begins with a G5 note, followed by a series of eighth notes. A bar line is indicated by a % symbol.
- Staff 2:** Continues the harmonizer part with eighth notes and a half note. Another bar line is indicated by a % symbol.
- Staff 3:** Features a descending eighth-note scale. A bar line is indicated by a % symbol.
- Staff 4:** Continues the descending eighth-note scale. A bar line is indicated by a % symbol.

**TAB Notation:**

The TAB notation is provided for both the guitar and harmonizer parts. It includes fret numbers and chord symbols (e.g., G5, A5, B Full, P.M., 3, 1/2, 7, 5, 8, 7, 5, 8, 7, 5, 8, 7, 5, 9, 7, 5, 7, (7) 5, 7).

**Ensemble**  
**Guitar I**

Full Full  $\frac{1}{2}$  Full Full  $\frac{1}{2}$  ③ 3rd Fret w/Bar

Guitar II



2 2 1 3 0 0 2 2 1 3 0 0

Guitar Solo    Guitar II plays rhythm figures

The musical notation for the 'Full' section consists of two staves. The top staff is a standard musical staff with a treble clef and a key signature of one sharp (F#). It contains a sequence of notes with various articulations: accents (>) and slurs. The bottom staff is a guitar tablature staff with six lines, labeled 'TAB' on the left. It contains fret numbers (12, 13, 15) and slurs, corresponding to the notes in the top staff. The sequence of fret numbers is: 12, 13, 12, 15, 13, 12, 15, 13, 13, 12, 15, 13, 12, 13, 15, 12, 13, 15, 13, 12, 15, 13, 12, 12. The final fret number '12' is marked with an upward arrow and the word 'Full'.

**J** B5 C Bsus4 B5

One more dies\_ and one more\_ lives\_ One ba-by cries,\_ one moth-er grieves.\_ For

sustain notes →

2 4 4 3 5 5 2 2 2 2 4 4

all the sins\_ you will com-mit, you'll beg for-give - ness and none I'll\_ give. A

[illegible]

luck-y es - cape\_ for you, young\_man, but\_\_ I'll see you damned in end - less night.

The musical score for the 'CODA' section consists of three staves. The top staff is a grand staff with a treble clef and a key signature of one sharp (F#). It begins with a double bar line and a repeat sign, followed by a whole note E5. The middle staff is a guitar solo in treble clef, featuring a series of eighth and sixteenth notes, with some double notes. The bottom staff is a drum part in treble clef, showing a sequence of numbers representing frets or techniques: 2, 4, 2, 2, 4, 2, 3, 4, 2, 3, 4, 2, 2, 4, 4, 2, 2, 4, 2, 2, 4, 2, 3, 4, 2, 3, 4, 2, 2, 4, 4, 2, 2. The section ends with a double bar line and a repeat sign.



# INFINITE DREAMS

Words and Music by STEVE HARRIS

**A**  $\text{♩} = 138$   
Introduction  
Em C D C

Guitar 2

Full Full Full Full Full Full

10 (10) (10) 8 10 10 10 (10) (10) 8 10 10 (10) 8 10

Guitar 3

2 4 5 4 5 4 5 3 4 5 4 5 4 5 5 4 5 3 4 5 4 5 3 4 5 4 5

Guitar 4

9 7 7 9 7 5 3 3 3 5 3 7 5 5 7 5 5 3 3 3 5 3

Em C D C

Full Full Full Full Full Full

12 10 (10) (10) 8 10 10 10 (10) (10) 8 10 10 (10) 8 10

2 4 5 4 5 4 5 3 4 5 4 5 4 5 5 4 5 5 4 5 3 4 5 4 5 3 4 5 4 5

9 7 7 7 9 7 5 3 3 3 5 3 7 5 5 5 7 5 5 3 3 3 5 3

Enter Guitar I

Guitar 1

Full Full Full Full Full Full

15 15 (15) 13 15 15 15 (15) (15) 13 15 15 (15) 13 15

Guitar 2

Full Full Full Full Full Full

12 10 (10) (10) 8 10 10 10 (10) (10) 8 10 10 (10) 8 10

Guitar 3

2 4 5 4 5 4 5 3 4 5 4 5 4 5 5 4 5 5 4 5 3 4 5 4 5 3 4 5 4 5

Guitar 4

9 7 7 7 9 7 5 3 3 3 5 3 7 5 5 5 7 5 5 3 3 3 5 3

## Verse

New Tempo ♩ = m.m. 96

B

Em

C5

D5

Em

1. In - fi-nite dreams\_ I can't de - ny\_ them,\_ in - fin-i - ty\_ is hard to  
2. Su-fo-ca - tion, wak-ing in a\_\_sweat. Scared to fall a -

C5

D5

Em

C5

D5

com-pre - hend... I could-n't hear those screams, e - ven in my  
sleep a - gain in case the dream be - gins a - gain.

let ring

TAB 3 5 5 3 5 7 7 9 9 0 10 9 8 7 5 4 8 5 4 7 4 7 5 7 8 7

TAB 3 5 5 3 5 7 7 9 9 0 7 7 8 9 5 5 5 7 5 5 7 5

Em 1. Csus Dsus 2. Csus Dsus

wild - er dreams. }

let ring

overdub

**Heavier Rock**

C Em C5 D5 Em

Some-one cross-ing, I can-not move, stand-ing rig-id, a  
 Rest-less sleep the minds in tur-moil; one night-mare ends an -

(overdrive amp. sound)

(add Guitar II 2nd time)  
 overdrive amp sound

C5 D5 Em C5 D5

night-mare stat - ue. What a dream, when will it end and will  
 noth - er fer - tile, it's get-ting to me. So scared to sleep, but

TAB 3 5 5 5 7 7 7 9 9 | 0 5 7 5 7 5 7 | 5 7 5 5 7 5 7

TAB 3 5 5 5 7 7 7 9 9 | 0 7 8 7 8 7 5 4 5 4 2 | 5 5 7 2 2 4 5 4 7

Em 1. Csus Dsus 2. Csus Dsus

I tran - scend?\_ in too deep.\_  
 scared to make now, \_

TAB 0 5 7 5 7 5 7 | 3 3 5 3 3 5 5 7 5 5 7 5 7 5 7 | 3 3 5 3 3 5 5 7 5 5 7 5 7 5 7

TAB 0 7 8 7 8 7 5 4 5 4 2 | 3 3 5 3 3 5 5 7 5 5 7 5 7 5 7 | 3 3 5 3 3 5 5 7 5 5 7 5 7 5 7



E - ven though it's reached new heights, I rath - er like the rest - less nights. It  
Can't be all co - in - ci - dence; too man - y things are ev - i - dent. You

Em C5 D5 3  
makes me won - der, makes me think there's more to this. I'm on the brink, it's  
tell me you're an un - be - liev - er spir - i - tual - ist. Well, me, I'm nei - ther.

Gm Eb5 F5  
not the fear of what's be - yond, it's just that I might not re - spond. I  
Would - n't you like to know the truth of what's out there? I have the proof, and

Gm Eb5 1. F5 2. F5  
have an in - terest al - most crav - ing, would I like to get too far in it.  
find out just which side you're on. Where would you end, in heav - en or in

E

Instrumental

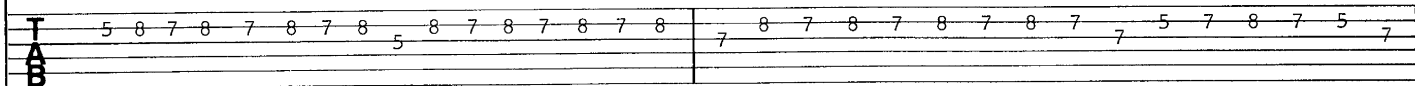
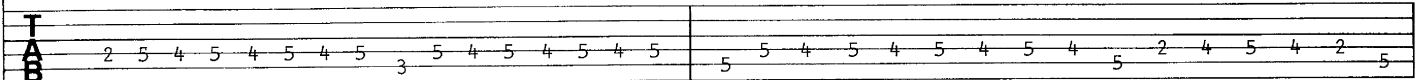
Em

C

D



hell?

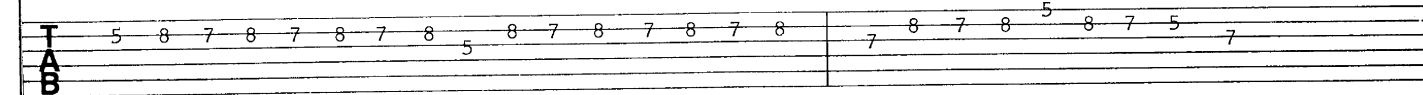
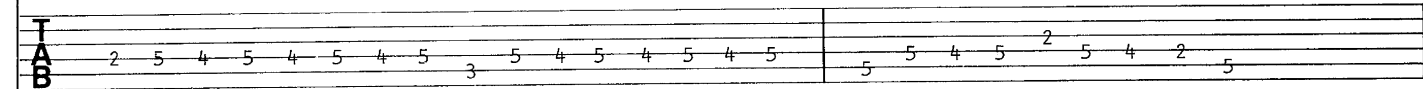
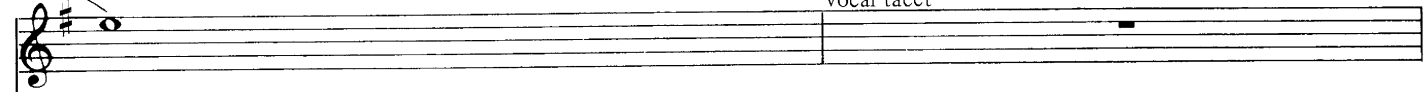


Em

C

D

vocal tacet



Em C D

TAB 2 5 4 5 4 5 4 5 3 5 4 5 4 5 4 5 5 5 4 5 4 5 4 5 4 4 5 2 4 2 5 4

Em C D

TAB 5 8 7 8 7 8 7 8 5 8 7 8 7 8 7 8 7 8 7 8 5 8 7 5 7 7 8 7 8 5 8 7 5 7

Em C D

TAB 4 2 4 2 4 2 4 4 2 4 2 4 2 4 4 2 4 2 4 2 4 5 2 4 2 5 4

Em C D

4 2 4 2 4 2 4 | 4 2 4 2 4 2 4 | 4 2 4 5 4 2 5 4

**F** Driving triplets E C D E C

2 2 2 2 2 2 | 3 3 3 3 3 3 | 5 5 5 5 5 5 | 4 5 4 5 4 5 | 2 2 2 2 2 2 | 3 3 3 3 3 3

D5 G

7 7 7 7 7 7 | 3 3 3 3 3 3 | 3 3 3 3 3 3 | 2 2 2 2 3 5

Em D G5 C5 D5 Em D

2 2 2 2 2 2 | 5 5 5 5 5 5 | 5 5 7 | 2 2 2 2 2 2 | 5 5 5 5 5 5

G5

5 5 5 5 5 5 | 3 3 3 3 3 3 | 3 3 3 3 3 3 | 2 2 2 2 3 5

F5 C5 G5 F5 C5 1. G5

8va---7 Harm. Harm.

③ 5th Fret Harm. ③ 12th Fret Harm.

G 2. Em C

D Em/B C D





[illegible][illegible][illegible]

Figure "B" continues

Figure "B" continues

8va

Full

15

Full

19

TAB

16 17 17 17 19 16 17 16 19

Musical notation system 1, featuring a treble clef and a key signature of two sharps (F# and C#). The melody consists of eighth notes, with triplets indicated by a '3' below the notes. The fretboard diagram below the staff shows fingerings for frets 16, 17, 14, 16, 13, 14, 15, 12, 14, 15, 12, 14, 16, 18, 14, 16, 14, 16, 18, 19, 15, 17, 19, 22.

Musical notation system 2, featuring a treble clef and a key signature of one sharp (F#). The melody starts with a repeat sign and includes a measure rest. Chords are indicated as Em and C. The fretboard diagram shows fingerings for frets 5, 5, 7, 8, 8, 5, 7, 8, 7, 8, 5, 5, 7, 8, 8, 5, 7, 8, 7, 8.

Musical notation system 3, featuring a treble clef and a key signature of one sharp (F#). The melody continues with eighth notes and a repeat sign. The fretboard diagram shows fingerings for frets 5, 5, 2, 4, 4, 5, 3, 4, 2, 4, 5, 5, 2, 4, 4, 5, 3, 4, 2, 4.

Musical notation system 4, featuring a treble clef and a key signature of one sharp (F#). The melody includes a first ending bracket labeled '1. Em/B'. Chords are indicated as D, Em/B, C, and D. The fretboard diagram shows fingerings for frets 5, 5, 7, 8, 8, 5, 7, 8, 7, 8, 5, 5, 7, 8, 8, 5, 7, 8, 7, 8.

Musical notation system 5, featuring a treble clef and a key signature of one sharp (F#). The melody continues with eighth notes and a repeat sign. The fretboard diagram shows fingerings for frets 5, 5, 2, 4, 4, 2, 3, 4, 2, 4, 5, 5, 2, 4, 4, 5, 3, 4, 2, 4.

**K** Slower  $\text{♩} = \text{m.m. } 88$   
Vocal

2. B5 C5 D5 Em C5 D5

There's got to be\_\_ just more to it\_\_ than this; or tell me why do we ex - ist?\_

Em C5 D5

I'd like to think that when I die I'd get a chance, \_ an - oth - er time,

Gm Eb5 F5

and to re - turn and live a - gain\_\_ re in - car - nate, and play the

Gm Eb5 F5 rit. - - - Em

game a - gain\_\_ and a - gain\_\_ and a - gain, \_ and a - gain. \_

# CAN I PLAY WITH MADNESS

**Words and Music by ADRIAN SMITH,  
BRUCE DICKINSON and STEVE HARRIS**

$\text{♩} = 138$   
Vocal Intro (*A cappella*)

The musical notation shows a vocal introduction in treble clef, key of D major (two sharps), and 4/4 time. The tempo is marked as quarter note equals 138 beats per minute. The melody consists of eighth notes with ties between them, starting on G4 and descending stepwise to E3. The lyrics "Can I play with madness?" are written below the staff.

Can I \_\_\_\_\_ play \_\_\_\_\_ with \_\_\_\_\_ mad - ness? \_\_\_\_\_

[illegible]

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B

Verse

D

D5/C

1. Give me the sense to won - der  
2. I screamed a-loud to the old man. I said, "Don't

Light P.M.

G/B

Dsus4

D

Dsus4

D

Dsus4

won - der if I'm free.  
lie and don't say you don't know."

Light P.M.

D

D5/C

Give me a sense of won - der.  
I say you'll pay for this mis - chief, ah to in

Light P.M.

G/B

Dsus4

D

Dsus4

D

Dsus4

know I can be me.  
this world or the next.

Light P.M.

D

D5/C

Give me the strength to hold my head up, and then he fixed me with a freezing glance and the

Oh,

Light P.M.

Light P.M.

2/3

0

0 0 0 0 0 0 0 0 0 0 0 0

3

0 0 0 0 0 0 0 0 0 0 0 0

spit back hell fires in their face. in his eyes. He said, "D'you"

G/B

Light P.M.

Dsus4 D Dsus4 D Dsus4

D D5/C

Don't need no key to un - lock this door. Gon-na  
want to know the truth, son. Lord, I'll tell you the truth. Your

Light P.M. Light P.M.

[illegible]

C

Chorus

Bm

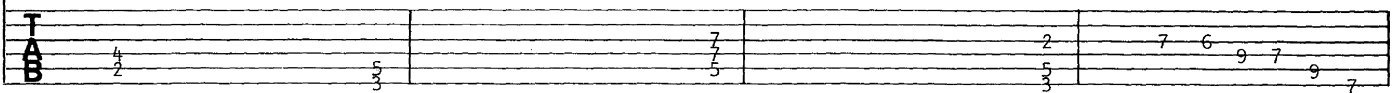
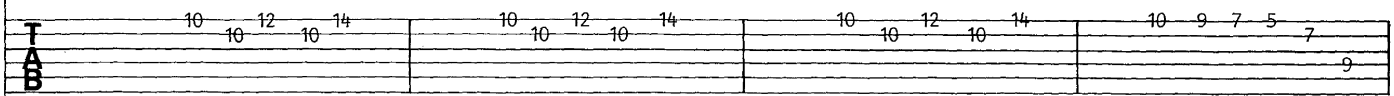
G

D

A



"Can I play with mad - ness." The pro-phet stared at his cry - stal ball.---



Bm

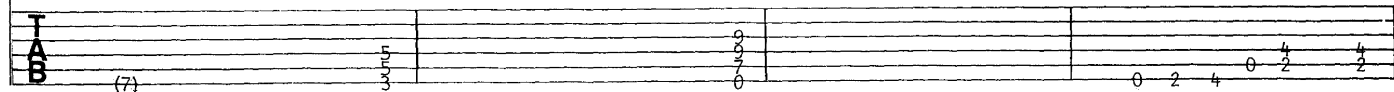
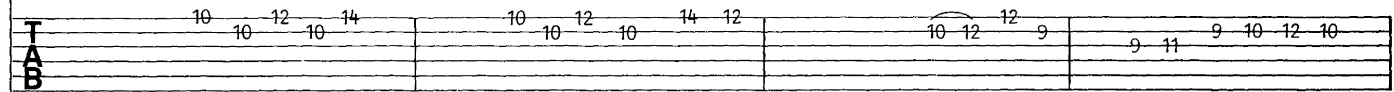
G5

E5

Bm



"Can I play with mad - ness?" There's no vis-ion there\_ at all.---





G5 D5 A5 B5  
 "Can I play with mad - ness?" The pro-phet looked and he laughed at me. He said,  
 10 10 12 10 14 10 12 10 14 10 10 12 10 14 10 9 12 10 9 9  
 (4/2) 7/5 7/5 7 6 9 7 9 7

D5 D5 A5 D5 A5 D A5

"Can I play with madness?" He said, "You're blind, too blind to see."

10 10 12 10 14 10 10 12 10 14

(7)

1. D5 D5/C

Oh, \_\_\_\_\_ said, "You're too blind\_\_

Light P.M. Light P.M.

TAB 3/5 0 0 0 0 0 0 0 0 0 0 0 0 3/3 0 0 0 0 0 0 0 0 0 0 0

G/B Dsus4 D Dsus4 D Dsus4

to see. \_\_\_\_\_ Umm.

Light P.M.

TAB 3/2 0 0 0 0 0 0 0 0 0 0 0 0 3/3 2/3 3/3 2/3 2/3 3/3 0

**D** = 178 Instrumental

2. Em "Oh, \_\_\_\_\_ G5 Em Listen to me," G5

TAB 2 2 2 2 5 2 5/3 2 2 2 2 5 2 5/3

A5 said the Em prophet. G5

(percussive pick strum)

TAB (5/3) 2/5 2 2 2 2 5 2 5/3 x x x x

Em G5 A5 Gm Bb5

TAB 2 2 2 2 5 2 5/3 7/5 5 5 5 5 3 5 8/6

Gm Bb5 C5 Gm Bb5

5 5 5 5 3 5 5 5 5 3 5

Gm Bb5 C5

(percussive pick strum)

5 5 5 5 3 5 3 5

(\*Guitar is utilizing an electronic harmonizer a perfect 5th above each pitch.)

Guitar Solo

E Em

15 15 15 15 (15) 15 (15) 12 15 15 15

2 2 2 2 5 2 2 2 2 5 2 3

(15) 7 7 (7) (7) 5 7 7 (7) (7) 5 7 (7) 17 15 17

(2) (3) 7 2 2 2 2 3 2 3

Musical notation system 1:

Treble clef, key signature of one sharp (F#).

Staff 1: Melodic line with slurs and accents.

Staff 2: Bass clef, guitar tablature. Fingering: 17, (17), 15, 17, 15, 20, 20, (20). Dynamic markings: Full, Full, Full, Full.

Staff 3: Treble clef, chordal accompaniment.

Staff 4: Bass clef, guitar tablature. Fingering: 2, 2, 2, 2, 5, 2, 5, 7, 5, 5, 5, 5.

Musical notation system 2:

Treble clef, key signature of one sharp (F#).

Staff 1: Melodic line with slurs and accents. Chord markings: D5, A5, D5, A5, D5, A5.

Staff 2: Bass clef, guitar tablature. Fingering: (3), 5, 5, 5, 5, 5, 5. Instruction: slide pick on strings.

Staff 3: Treble clef, chordal accompaniment.

Staff 4: Bass clef, guitar tablature. Fingering: 5, 5, 5, 5, 5, 5, 5.

Musical notation system 3:

Section: A cappella voices D. S.  $\text{al Coda}$

Staff 1: Treble clef, vocal line. Lyrics: "Can I \_\_\_ play \_\_\_ with \_\_\_ mad -

Staff 2: Treble clef, guitar line. Label: Guitar I and II.

Staff 3: Bass clef, guitar tablature.

Section: CODA

Staff 1: Treble clef, vocal line. Lyrics: Can I \_\_\_ play \_\_\_ with \_\_\_ mad - ness. \_

Staff 2: Treble clef, guitar line.

Staff 3: Bass clef, guitar tablature.

# THE EVIL THAT MEN DO

Words and Music by  
ADRIAN SMITH, BRUCE DICKINSON and STEVE HARRIS

**A** Introduction  $\text{♩} = 132$   
Em  
overdrive amp. tone

Full

Full

Full

Full

clean amp. tone

C

Dsus4

D

Full

Full

Full

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C C D5 Em

Full Full Full Full Full

D5 C E5

Full Full

**B Heavy Rock**

E5 D5 G5 E5 D5 G5 C5 C5 E5

Tablature details:  
 Section 1:  
 Line 1: (8) 9 8 9 10 (10) | 8 10 10 8 | 9 8 9 10 (10) | 8 10 10 (10) |  
 Line 2: 1 3 5 | 1 3 5 | 1 3 5 | 1 3 5 |  
 Section 2:  
 Line 1: (10) 9 8 9 10 (10) | 8 10 10 9 | 2 3 4 5 6 7 8 9 10 |  
 Line 2: 3 5 7 | 1 3 5 | 2 3 4 5 6 7 8 9 10 |

C Verse  
E5

Love is a ra - zor and I walked the line on that

PM

PM

C5

sil - ver blade. Slept in the

E5  
 dust with his daugh - ter, her eyes red with the slaugh - ter of

C5 E5 C5 G5

in - no - cence. And I will pray for her;



D5 E5 C5 G5

I will call her name out loud. I will bleed for her;

2 3 0 2 0

D5 C5

if I could on - ly see her now. Harm.

sounding "C" 8va

7 5 5 4 2 5 4 5 2 3

D Bridge

E5 D

Liv-ing on a ra-zor's edge; bal-anc-ing on a ledge.

TAB 3 7 5 7 7 9 7 5 7 9 7 7 5 7 7 9 7 5 7 5 9

TAB 3 7 5 7 7 9 7 5 7 9 7 7 5 7 7 9 7 5 7 9 7

C D C

Liv-ing on a ra-zor's edge; bal-anc-ing on a ra - zor,

TAB (9) 7 5 7 7 9 7 5 7 9 7 7 9 5 7 9 5 5

TAB (7) 7 5 7 7 9 7 5 7 9 5 7 9 5 7 9 9

E5

bal-anc-ing on\_\_\_ a ra - zor. Liv-ing on a ra-zor's edge,

5 7 5 7 7 9 7 5 7 7 9 7 7 5 7 7 9 7 5 7 5 9

9 7 5 7 7 9 7 5 7 7 9 7 5 7 4 7

D

C

D

E5

bal-anc-ing on\_\_\_ a ledge. You know,\_\_\_ you know\_\_\_ the e -

7 7 5 7 7 9 7 5 7 9 7 9 5 7 9 5 7 5 7

7 7 5 7 7 9 7 5 7 9 5 7 9 5 7 7 5 7 0

**E Chorus**

- vil that men do lives on and on. The e -

- vil that men do lives on and on. The e -

- vil that men do lives on and on. The e -

- vil that men do lives on and on.

E5

Cir - cle of fire my bap - tis - im of joy at an

C5 E5

end it \_\_\_\_\_ seems \_\_\_\_\_ the

TAB

TAB

sev-enth lamb slain— and the book of life o - pened—

PM

PM

C5 E5

for— me.

C5 G5 D5

And I will pray for you. Some

TAB

E5 (vocal duet overdub) C5 G5

day I may re - turn. Don't you cry for me;

TAB

D5 C5

be - yond is where I learn.

Harm.

sounding "C" 8va

E5

Liv - ing on a ra - zor's edge;



bal-anc - ing on a ledge. Liv - ing on a

D

TAB 7 7 5 7 7-9-7 5 7 5 9 7 5 7 7-9-7

ra - zor's edge you know, you know the e -

C D E5

TAB 5 7 9 7 9 5 7 9 5 7 5 7

- vil that men do lives on and on.

(on D. S. line becomes less prominent)

Full

The e - vil that men do lives on and on.

Full

Full

The e - (⌘)The e -

to Coda

Full

F Instrumental Section

3

3

E5

Guitar Duet

Em C D

1. 3

2. 3

Guitar Solo

F#m11 G

8va

D5 3 3 E5

Full hold bend/wide vibr.

sustain chord tones

PM

sustain chord tones

sustain chord tones

The image displays a complex guitar score with two staves. The upper staff is in treble clef, and the lower staff is in bass clef. The key signature has three sharps (F#, C#, G#). The score is divided into measures by vertical bar lines.

**Staff 1 (Treble Clef):**

- Measures 1-4: Melodic line with notes G#4, A4, B4, C#5, D5, E5, F#5, G#5, A5, B5, C#6, D6, E6, F#6, G#6, A6, B6, C#7, D7, E7, F#7, G#7, A7, B7, C#8, D8, E8, F#8, G#8, A8, B8, C#9, D9, E9, F#9, G#9, A9, B9, C#10, D10, E10, F#10, G#10, A10, B10, C#11, D11, E11, F#11, G#11, A11, B11, C#12, D12, E12, F#12, G#12, A12, B12, C#13, D13, E13, F#13, G#13, A13, B13, C#14, D14, E14, F#14, G#14, A14, B14, C#15, D15, E15, F#15, G#15, A15, B15, C#16, D16, E16, F#16, G#16, A16, B16, C#17, D17, E17, F#17, G#17, A17, B17, C#18, D18, E18, F#18, G#18, A18, B18, C#19, D19, E19, F#19, G#19, A19, B19, C#20, D20, E20, F#20, G#20, A20, B20, C#21, D21, E21, F#21, G#21, A21, B21, C#22, D22, E22, F#22, G#22, A22, B22, C#23, D23, E23, F#23, G#23, A23, B23, C#24, D24, E24, F#24, G#24, A24, B24, C#25, D25, E25, F#25, G#25, A25, B25, C#26, D26, E26, F#26, G#26, A26, B26, C#27, D27, E27, F#27, G#27, A27, B27, C#28, D28, E28, F#28, G#28, A28, B28, C#29, D29, E29, F#29, G#29, A29, B29, C#30, D30, E30, F#30, G#30, A30, B30, C#31, D31, E31, F#31, G#31, A31, B31, C#32, D32, E32, F#32, G#32, A32, B32, C#33, D33, E33, F#33, G#33, A33, B33, C#34, D34, E34, F#34, G#34, A34, B34, C#35, D35, E35, F#35, G#35, A35, B35, C#36, D36, E36, F#36, G#36, A36, B36, C#37, D37, E37, F#37, G#37, A37, B37, C#38, D38, E38, F#38, G#38, A38, B38, C#39, D39, E39, F#39, G#39, A39, B39, C#40, D40, E40, F#40, G#40, A40, B40, C#41, D41, E41, F#41, G#41, A41, B41, C#42, D42, E42, F#42, G#42, A42, B42, C#43, D43, E43, F#43, G#43, A43, B43, C#44, D44, E44, F#44, G#44, A44, B44, C#45, D45, E45, F#45, G#45, A45, B45, C#46, D46, E46, F#46, G#46, A46, B46, C#47, D47, E47, F#47, G#47, A47, B47, C#48, D48, E48, F#48, G#48, A48, B48, C#49, D49, E49, F#49, G#49, A49, B49, C#50, D50, E50, F#50, G#50, A50, B50, C#51, D51, E51, F#51, G#51, A51, B51, C#52, D52, E52, F#52, G#52, A52, B52, C#53, D53, E53, F#53, G#53, A53, B53, C#54, D54, E54, F#54, G#54, A54, B54, C#55, D55, E55, F#55, G#55, A55, B55, C#56, D56, E56, F#56, G#56, A56, B56, C#57, D57, E57, F#57, G#57, A57, B57, C#58, D58, E58, F#58, G#58, A58, B58, C#59, D59, E59, F#59, G#59, A59, B59, C#60, D60, E60, F#60, G#60, A60, B60, C#61, D61, E61, F#61, G#61, A61, B61, C#62, D62, E62, F#62, G#62, A62, B62, C#63, D63, E63, F#63, G#63, A63, B63, C#64, D64, E64, F#64, G#64, A64, B64, C#65, D65, E65, F#65, G#65, A65, B65, C#66, D66, E66, F#66, G#66, A66, B66, C#67, D67, E67, F#67, G#67, A67, B67, C#68, D68, E68, F#68, G#68, A68, B68, C#69, D69, E69, F#69, G#69, A69, B69, C#70, D70, E70, F#70, G#70, A70, B70, C#71, D71, E71, F#71, G#71, A71, B71, C#72, D72, E72, F#72, G#72, A72, B72, C#73, D73, E73, F#73, G#73, A73, B73, C#74, D74, E74, F#74, G#74, A74, B74, C#75, D75, E75, F#75, G#75, A75, B75, C#76, D76, E76, F#76, G#76, A76, B76, C#77, D77, E77, F#77, G#77, A77, B77, C#78, D78, E78, F#78, G#78, A78, B78, C#79, D79, E79, F#79, G#79, A79, B79, C#80, D80, E80, F#80, G#80, A80, B80, C#81, D81, E81, F#81, G#81, A81, B81, C#82, D82, E82, F#82, G#82, A82, B82, C#83, D83, E83, F#83, G#83, A83, B83, C#84, D84, E84, F#84, G#84, A84, B84, C#85, D85, E85, F#85, G#85, A85, B85, C#86, D86, E86, F#86, G#86, A86, B86, C#87, D87, E87, F#87, G#87, A87, B87, C#88, D88, E88, F#88, G#88, A88, B88, C#89, D89, E89, F#89, G#89, A89, B89, C#90, D90, E90, F#90, G#90, A90, B90, C#91, D91, E91, F#91, G#91, A91, B91, C#92, D92, E92, F#92, G#92, A92, B92, C#93, D93, E93, F#93, G#93, A93, B93, C#94, D94, E94, F#94, G#94, A94, B94, C#95, D95, E95, F#95, G#95, A95, B95, C#96, D96, E96, F#96, G#96, A96, B96, C#97, D97, E97, F#97, G#97, A97, B97, C#98, D98, E98, F#98, G#98, A98, B98, C#99, D99, E99, F#99, G#99, A99, B99, C#100, D100, E100, F#100, G#100, A100, B100, C#101, D101, E101, F#101, G#101, A101, B101, C#102, D102, E102, F#102, G#102, A102, B102, C#103, D103, E103, F#103, G#103, A103, B103, C#104, D104, E104, F#104, G#104, A104, B104, C#105, D105, E105, F#105, G#105, A105, B105, C#106, D106, E106, F#106, G#106, A106, B106, C#107, D107, E107, F#107, G#107, A107, B107, C#108, D108, E108, F#108, G#108, A108, B108, C#109, D109, E109, F#109, G#109, A109, B109, C#110, D110, E110, F#110, G#110, A110, B110, C#111, D111, E111, F#111, G#111, A111, B111, C#112, D112, E112, F#112, G#112, A112, B112, C#113, D113, E113, F#113, G#113, A113, B113, C#114, D114, E114, F#114, G#114, A114, B114, C#115, D115, E115, F#115, G#115, A115, B115, C#116, D116, E116, F#116, G#116, A116, B116, C#117, D117, E117, F#117, G#117, A117, B117, C#118, D118, E118, F#118, G#118, A118, B118, C#119, D119, E119, F#119, G#119, A119, B119, C#120, D120, E120, F#120, G#120, A120, B120, C#121, D121, E121, F#121, G#121, A121, B121, C#122, D122, E122, F#122, G#122, A122, B122, C#123, D123, E123, F#123, G#123, A123, B123, C#124, D124, E124, F#124, G#124, A124, B124, C#125, D125, E125



# SEVENTH SON OF A SEVENTH SON

Words and Music by STEVE HARRIS

Hard Rock ♩=200

**A** Introduction

Guitar I

Guitar II

1., 2., 3. 4.

(2) (5)

**B** Vocal

1. Here they stand, broth - ers\_ them  
2. Here the birth from an un bro - ken  
3. Then they watch the pro - gress\_ he

Guitar I and II  
E5

TAB

all. line. makes. The All Born good the sons, di -  
the the heal - er, the  
and the e - vil, which

vid - ed they fall. Here a -  
sev - enth his time un - know - ing - ly  
path will he take? Both of them

wait blessed. try the And as his ing to birth ma of life nip the un u son; folds, late; the the

sev - enth, the hea - ven - ly, the cho - sen  
slow - ly un - veil - ing the pow - er, he  
use of his pow - ers be - fore, it's too

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It includes three staves: a vocal melody line, a piano accompaniment line, and a guitar part. The key signature is one sharp (F#), and the time signature is common time (C).

**Vocal Melody:** The vocal line begins with the lyrics "one. holds. late." under a slur. The melody is written in treble clef. A vocal line labeled "Oh." appears later, with a long horizontal line indicating a sustained note.

**Piano Accompaniment:** The piano part is written in treble clef, featuring a steady eighth-note accompaniment in the right hand and a more complex, syncopated melody in the left hand.

**Guitar Part:** The guitar part is written in standard notation (treble clef) and includes a capo on the fifth fret (C5). The rhythm is indicated as "Rhythm Guitar". The guitar part features a series of chords and single notes, with a final measure showing a sequence of fret numbers: 8, 8, 8, 10, 8, 7.



First system of musical notation. Treble clef, key signature of one sharp (F#). The first staff contains a melody with notes C5 and E5 marked above. The second staff contains a bass line. The third staff is a guitar tablature with fret numbers: 8, 8 8 8 10 8 7, 8, 7 8 7.

Second system of musical notation. Treble clef, key signature of one sharp (F#). The first staff contains a melody with notes C5 marked above. The second staff contains a bass line. The third staff is a guitar tablature with fret numbers: 9, 8, 8 8 8 10 8 7, 8.

Third system of musical notation. Treble clef, key signature of one sharp (F#). The first staff contains a melody with notes E5 marked above. The second staff contains a bass line. The third staff is a guitar tablature with fret numbers: (8) 8 8 8 10 8 7, 8, 7 8 7, 9, 7, 12. The text "no repeat on D. S." is written above the second staff, and "gliss." is written above the third staff.

Fourth system of musical notation. Treble clef, key signature of one sharp (F#). The first staff contains a melody with notes D marked above. The second staff contains a bass line. The third staff is a guitar tablature with fret numbers: 2 2 2 0 2, 5 2 2, 0 2 2 2 5 2, 5 2 2 5 4. The text "Sev-enth son of a sev-enth son, sev-enth son of a sev-enth son," is written below the first staff.

repeat on D. S.

— sev-enth son of a sev-enth son, — sev-enth son of a sev-enth son. —

Oh. Oh.

Oh.

Oh.

Oh.

Oh.

to Coda  $\oplus$  D.S. al Coda

Oh.

0 2 2 2 5 2 5 2 2 2 2 2 2 2 3 5 5 4 5

E5 C5

2 4 5 4 5 2 5 4 5 4 2 2 4

5 4 5 2 5 4 2 2 4 5 4 5 2 5 4 2

**CODA**  $\text{E5}$  F  $\text{E5}$  Slower  $\text{♩} = 160$

(Oh.)

PM

TAB

2 2 4 2 4 5 2 4 5 2 5 2 4 5 4 5

TAB

2 2 4 2 4 5 2 4 5 2 5 2 4 5 4 5

$\text{C5}$

(Oh.)

PM

TAB

2 2 4 2 4 5 2 4 5 2 5 2 4 5 4 5

x x x x x x x x x x x x x x x

$\text{C5}$

TAB

5 5

Em/B

PM

TAB

2 2 4 2 4 5 2 4 | 5 2 5 2 4 5 4 5

Detailed description: This system contains three staves. The top staff is a treble clef with a key signature of one sharp (F#), showing a half-note chord Em/B (E3, B3) with a long sustain line. The middle staff is a treble clef with a key signature of one sharp, showing a melodic line of eighth notes: E4, F#4, G4, A4, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3. Below the staff is a 'PM' (palm mute) line with an arrow pointing right. The bottom staff is a guitar TAB with two lines, showing the fret numbers: 2, 2, 4, 2, 4, 5, 2, 4 in the first measure, and 5, 2, 5, 2, 4, 5, 4, 5 in the second measure.

D5

*gliss.*

PM

TAB

2 2 4 2 4 5 2 4 | 5 2 5 2 4 5 4 5

Detailed description: This system contains three staves. The top staff is a treble clef with a key signature of one sharp (F#), showing a half-note chord D5 (D5, A5) with a long sustain line. The middle staff is a treble clef with a key signature of one sharp, showing a melodic line of eighth notes: E4, F#4, G4, A4, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3. Below the staff is a 'PM' (palm mute) line with an arrow pointing right. The bottom staff is a guitar TAB with two lines, showing the fret numbers: 2, 2, 4, 2, 4, 5, 2, 4 in the first measure, and 5, 2, 5, 2, 4, 5, 4, 5 in the second measure. A 'gliss.' (glissando) instruction is written above the second measure of the top staff.

Instrumental

Em

C5

PM

Guitar overdub

PM

D5

L'istesso

G

Spanish guitar style

Am

PM

let ring

overdub

swell with volume control

Harm.

overdub

swell with volume control

Harm.

Fm

A. H. overdub

overdub

swell with volume control

A. H. overdub

Am

sustain E

*Spoken:*  
Today is born the seventh son born

of woman the seventh son



and he, in turn, of a seventh son. He has the power to heal,

Musical notation system 1, measures 1-3. Treble clef, key signature of one sharp (F#), 4/4 time. The melody consists of eighth notes. The guitar tablature (TAB) is shown below the staff, with fret numbers 7, 8, 9, and 10.

he has the gift of the second sight, he is the chosen one. So it

Musical notation system 2, measures 4-6. Treble clef, key signature of one sharp (F#), 4/4 time. The melody consists of eighth notes. The guitar tablature (TAB) is shown below the staff, with fret numbers 7, 8, 9, and 10. A sustain pedal mark (sustain C) is present above the staff in measure 6.

shall be written. So it shall be

Musical notation system 3, measures 7-9. Treble clef, key signature of one sharp (F#), 4/4 time. The melody consists of eighth notes. The guitar tablature (TAB) is shown below the staff, with fret numbers 3, 4, 5, and 6.

done.

Musical notation system 1: Treble clef, key signature of one sharp (F#), 6/4 time signature. The staff contains a melodic line with eighth notes and rests. Below it is a guitar tablature (TAB) system with fret numbers 3, 4, 3, 5, 3, 4, 3, 5, 3, 4, 3.

Musical notation system 2: Treble clef, key signature of one sharp (F#), 6/4 time signature. The staff contains a melodic line with eighth notes and rests. Below it is a guitar tablature (TAB) system with fret numbers 3, 6, 3, 6, 3, 6, 3, 6, 3, 6, 3, 6, 3, 3.

Musical notation system 3: Treble clef, key signature of one sharp (F#), 6/4 time signature. The staff contains a melodic line with eighth notes and rests. Below it is a guitar tablature (TAB) system with fret numbers 5, 3, 4, 3, 5, 3, 5, 3, 4, 3, 5, 3.

Musical notation system 4: Treble clef, key signature of one sharp (F#), 6/4 time signature. The staff contains a melodic line with eighth notes and rests. Below it is a guitar tablature (TAB) system with fret numbers 3, 5, 3, 5, 3, 5, 3, 5, 3, 5, 3, 5, 3, 5, 3, 5.

Musical notation system 5: Treble clef, key signature of one sharp (F#), 5/4 time signature. The staff contains a melodic line with eighth notes and rests. Below it is a guitar tablature (TAB) system with fret numbers 4, 3, 5, 3, 4, 3, 5, 3, 4, 3, 5.

Musical notation system 6: Treble clef, key signature of one sharp (F#), 5/4 time signature. The staff contains a melodic line with eighth notes and rests. Below it is a guitar tablature (TAB) system with fret numbers 3, 3, 3, 3, 5, 3, 6, 3, 6, 3, 6, 3, 6, 3, 6, 3, 6, 3, 6.

Rhythm overdubs on E ⑥

Am/E

on repeat

Ah

sustain E

6/4

6/4

First system of musical notation, consisting of three staves. The top staff is in treble clef, key of D major (one sharp), and 6/4 time. It features a melodic line with eighth notes and a sustained bass line. The middle staff is in treble clef, key of D major, and 6/4 time, featuring a melodic line with eighth notes. The bottom staff is a guitar tablature, with 'T' and 'B' markers, showing fret numbers 9, 7, 8, 7, 9, 7, 8, 7, 9, 7, 8, 7.

Second system of musical notation, consisting of three staves. The top staff is in treble clef, key of D major (one sharp), and 5/4 time. It features a melodic line with eighth notes and a sustained bass line. The middle staff is in treble clef, key of D major, and 5/4 time, featuring a melodic line with eighth notes. The bottom staff is a guitar tablature, with 'T' and 'B' markers, showing fret numbers 7, 9, 7, 9, 7, 7, 7, 7, 9, 7, 10, 7, 10, 7, 10, 7, 10, 7, 10.

Sheet music for guitar, featuring a treble clef staff and a tablature staff (TAB). The key signature is one sharp (F#). The music is divided into three systems, each containing a treble staff and a corresponding TAB staff.

**System 1:**

- Treble Staff:** Measures 1-3. Measure 1: 3/4 time, F#4 quarter, F#4 quarter, F#4 quarter. Measure 2: 6/4 time, F#4 quarter, F#4 quarter, F#4 quarter, F#4 quarter, F#4 quarter, F#4 quarter. Measure 3: 5/4 time, F#4 quarter, F#4 quarter, F#4 quarter, F#4 quarter, F#4 quarter, F#4 quarter.
- TAB Staff:** Measures 1-3. Measure 1: 7 9 7. Measure 2: 5 3 4 3 5 3. Measure 3: 4 3 5 3 4 3.

**System 2:**

- Treble Staff:** Measures 4-6. Measure 4: 3/4 time, F#4 quarter, F#4 quarter, F#4 quarter. Measure 5: 6/4 time, F#4 quarter, F#4 quarter, F#4 quarter, F#4 quarter, F#4 quarter, F#4 quarter. Measure 6: 5/4 time, F#4 quarter, F#4 quarter, F#4 quarter, F#4 quarter, F#4 quarter, F#4 quarter.
- TAB Staff:** Measures 4-6. Measure 4: 7 10 7 10 7 10. Measure 5: 3 3 3 3 5 3 5 3 5 3 5. Measure 6: 3 5 3 5 3 5 3 5 3 5.

**System 3:**

- Treble Staff:** Measures 7-9. Measure 7: 5/4 time, F#4 quarter, F#4 quarter, F#4 quarter, F#4 quarter, F#4 quarter, F#4 quarter. Measure 8: 6/4 time, F#4 quarter, F#4 quarter, F#4 quarter, F#4 quarter, F#4 quarter, F#4 quarter. Measure 9: 5/4 time, F#4 quarter, F#4 quarter, F#4 quarter, F#4 quarter, F#4 quarter, F#4 quarter.
- TAB Staff:** Measures 7-9. Measure 7: 5 3 4 3 5. Measure 8: 3 4 3 5 3 4. Measure 9: 3 5 3 4 3.

**System 4:**

- Treble Staff:** Measures 10-12. Measure 10: 6/4 time, F#4 quarter, F#4 quarter, F#4 quarter, F#4 quarter, F#4 quarter, F#4 quarter. Measure 11: 5/4 time, F#4 quarter, F#4 quarter, F#4 quarter, F#4 quarter, F#4 quarter, F#4 quarter. Measure 12: 6/4 time, F#4 quarter, F#4 quarter, F#4 quarter, F#4 quarter, F#4 quarter, F#4 quarter.
- TAB Staff:** Measures 10-12. Measure 10: 3 5 3 5 3 3 3 3 5. Measure 11: 3 6 3 6 3 6 3 6 3 6. Measure 12: 3 6 3 6 3 6 3 3.

**System 5:**

- Treble Staff:** Measures 13-15. Measure 13: 6/4 time, F#4 quarter, F#4 quarter, F#4 quarter, F#4 quarter, F#4 quarter, F#4 quarter. Measure 14: 5/4 time, F#4 quarter, F#4 quarter, F#4 quarter, F#4 quarter, F#4 quarter, F#4 quarter. Measure 15: 6/4 time, F#4 quarter, F#4 quarter, F#4 quarter, F#4 quarter, F#4 quarter, F#4 quarter.
- TAB Staff:** Measures 13-15. Measure 13: 5 3 4 3 5 3. Measure 14: 4 3 5 3 4 3. Measure 15: 5 3 4 3 5 3.

**System 6:**

- Treble Staff:** Measures 16-18. Measure 16: 6/4 time, F#4 quarter, F#4 quarter, F#4 quarter, F#4 quarter, F#4 quarter, F#4 quarter. Measure 17: 5/4 time, F#4 quarter, F#4 quarter, F#4 quarter, F#4 quarter, F#4 quarter, F#4 quarter. Measure 18: 6/4 time, F#4 quarter, F#4 quarter, F#4 quarter, F#4 quarter, F#4 quarter, F#4 quarter.
- TAB Staff:** Measures 16-18. Measure 16: 3 5 3 5 3 5 3 5 3 5. Measure 17: 3 5 3 5 3 5 3 5 3 5. Measure 18: 3 3 3 3 5 3 6 3 6.

1. 2. H E5

4 3 5 3 4 3 : 4 3 5 7 7 8 10 12 8

3 6 3 6 3 6 3 6 3 6 : 3 6 3 6 3 6 7 7 7 9 10 7

D5 E5 A5 D5 C5

10 12 8 8 10 12 8 10 12 8 8 10 12 8

9 10 7 7 9 10 7 9 10 7 7 9 10 7

A5 D5 E5 A5 D5 I F#5

Full Full Full

(17) (17) 16 17 14 17 14 17

Rhythm Figure 1

9 10 7 7 9 10 7 9 10 7 1/2 1/2 1/2 1/2 1/2 1/2 1/2 1/2

First system of musical notation, featuring a treble clef staff with a key signature of three sharps (F#, C#, G#) and a guitar tablature staff below it. The tablature staff is labeled 'TAB' and contains fret numbers: 15, 14, 17, 15, 14, 15, 14, 16, 16, 14, 13, 16, 14, 13, 14, 13, 16, 13, 14, 13, 16, 13, 13, (13), (13), 14.

Second system of musical notation, featuring a treble clef staff with a key signature of three sharps (F#, C#, G#) and a guitar tablature staff below it. The tablature staff is labeled 'TAB' and contains fret numbers: 2, 2, 2, 2, 3, 3, 2, 0, 2, 2, 2, 2, 2, 2, 2, 2, 2, 4, 4, 2, 4, 5, 5, 4, 2.

Third system of musical notation, featuring a treble clef staff with a key signature of three sharps (F#, C#, G#) and a guitar tablature staff below it. The tablature staff is labeled 'TAB' and contains fret numbers: 16, 14, 16, 16, 13, 14, 13, 16, 13, 14, 12, 15, 14, 15, 14, 12, 13, 12. Above the staff, the text "Repeat 'A' rhythm guitar pattern" is written.

Fourth system of musical notation, featuring a treble clef staff with a key signature of three sharps (F#, C#, G#) and a guitar tablature staff below it. The tablature staff is labeled 'TAB' and contains fret numbers: 14, 13, 12, 14, 13, 11, 14, 12, 11, 18, 19, 16, 18, 19, 18. Above the staff, the text "w/Bar" is written.

Fifth system of musical notation, featuring a treble clef staff with a key signature of three sharps (F#, C#, G#) and a guitar tablature staff below it. The tablature staff is labeled 'TAB' and contains fret numbers: 19, 18, 19, 16, 18, 15, 17, 17, (17). Above the staff, the text "8va" and "B Full" are written.

Sixth system of musical notation, featuring a treble clef staff with a key signature of three sharps (F#, C#, G#) and a guitar tablature staff below it. The tablature staff is labeled 'TAB' and contains fret numbers: 17, 14, 14, 16, 17, 14, 14, 16, 17, 19, 19, 19, (19), 17, 16, 17, 18. Above the staff, the text "8va" and "3" are written.

**J Ensemble**

14 13 16 14 13 14 12 10 8 14

1., 2., 3. 4.

14 12 10 8 10 12 14 14 14 12 10 14 12 10 8 10 12 14

**Guitar Solo**  
Rhythm Guitar "A" pattern

**K**

9 13 9 13 9 12 9 13 10 13 10 13 10 13 10 13 7 13 7 13 7 13 7 13 9 13 9 13 9 13 9 13



The Wind

Ensemble  
Guitar I and II

Full

M Guitar Solo  
C#5

First system of musical notation for the guitar solo, featuring a treble clef staff with a key signature of three sharps (F#, C#, G#) and a tablature staff below it. The tablature shows fret numbers 6, 6, 7, 6, 7, 4, 4, 6, 7, 4, 4, 7, 4, and 9.

Rhythm Figure 2

Second system of musical notation, continuing the guitar solo with a treble clef staff and a tablature staff. The tablature shows fret numbers 6, 6, 7, 6, 7, 4, 4, 6, 7, 4, 4, 7, 4, and a series of six 6s.

Third system of musical notation, featuring a treble clef staff with notes and a tablature staff. Annotations include "w/Bar" and "w/Bar and bend" with a 1 1/2 fret bend. The tablature shows fret numbers 9, 12, 12, 12, and 12.

Fourth system of musical notation, featuring a treble clef staff with notes and a tablature staff. The tablature shows fret numbers 6, 6, 6, 6, 5, 5, 4, 2, 6, 6, 6, 6, 6, 6, 6, 6, 4, 4, 2, 4, 5, 5, 4, 2.

Continue Rhythm Figure 2

Fifth system of musical notation, featuring a treble clef staff with notes and a tablature staff. Annotations include "B Full" and "PM". The tablature shows fret numbers 12, 13, 12, 11, 13, 12, 11, 9, 11, 12, 9, 12, 9, 9, 11, 11, 9, 11, 9, 11.

Sixth system of musical notation, featuring a treble clef staff with notes and a tablature staff. Annotations include "8va", "gliss.", "hold bend wide vibr.", and "Full". The tablature shows fret numbers (9), 18, (21), 21, 18, 15, 18, 15, 12, 15, 12, 15, 12, 9, 12, 9, 12, 9, 12, 9, 12, 9, 11.

The musical notation for the guitar solo is presented in two staves. The top staff is a standard musical staff with a treble clef and a key signature of three sharps (F#, C#, G#). It contains a melodic line with various note values, including eighth and sixteenth notes, and rests. The bottom staff is a guitar tablature staff, labeled 'TAB' on the left. It contains fret numbers (12, 11, 10, 9, 8) and a half-whole note symbol (1/2) indicating a sustained note.

Ensemble  
Guitar I and II

(Bass 8ba)

TAB

6 6 7 6 7 4 4 6 7 4 7 6 4 6 6 7 6 7 4

Guitar Solo

Guitar II Rhythm Figure 2

wide vibr.

Full  $\frac{1}{2}$  Full  $\frac{1}{2}$  Full  $\frac{1}{2}$  Full  $\frac{1}{2}$  Full

(4) 4 6 7 4 4 7 4

with pick edge

wide vibr.

P

G5 F#5

G5 F#5 E5

Oh oh oh oh oh

Guitar I and II

TAB

12 11 11 11 11 11 11 11 11 11 12 11 8

10 9 9 9 9 9 9 9 9 9 10 9 7

D5 E5 F#5 G5 F#5

oh oh oh oh oh

TAB

8 7 9 11 12 11 11 11 11 11 11 11 11

7 5 7 9 10 9 9 9 9 9 9 9 9

G5 F#5

G5 F#5 C#5

oh oh oh oh oh

TAB

12 11 11 11 11 11 11 11 11 11 12 11 6

10 9 9 9 9 9 9 9 9 9 10 9 4

E5 F#5 G5 F#5

oh oh oh oh

TAB

6 9 11 12 11 11 11 11 11 11 11 11 11

4 7 9 10 9 9 9 9 9 9 9 9 9

**Q**

F#m D5

TAB 12 9 10 12 9 10 12 9 10 12 9 10

TAB 7 9 5 7 4 5 7 9 5 7 4 5

B5 E5 F#m 1. 2.

TAB 12 9 10 12 9 9 11 (11) 12 12 12

TAB 7 9 5 7 2 2 4 (4) 4 4 4

**R**

F#m D5

TAB 12 9 10 12 9 10 11 9 9 11 12 9 11 9 12 12 12

TAB 4 5 7 4 5 7 7 5 6 7 4 6 7 4 6 7 6 4 4 4

B5 E5 F#m

3

12 9 10 12 9 10 11 9 | 9 9 11 9 12 11 9 9 10 9 | 11

4 5 7 4 5 7 7 5 | 6 6 7 6 4 7 6 6 7 6 | 6

S Guitar II C#5 D5 B5 C#5 A5 B5 D5

9 12 10 12 10 9 10 9 | 11 9 11 9 9 11 9 | 12

C#5 D5 B5 B5 C#5 E5 1.

12 10 9 10 9 12 9 12 | 10 12 10 9 12 10 9 | 11

T 2.

12 12 12 12 12 9 10 | 12 12 12 12 10 9 | 12 12 12 12 12 9 10 | 12 10 9 10

9 9 9 9 9 10 12 | 9 9 9 9 9 10 | 9 9 9 9 9 10 12 | 9 12 10 11

## THE PROPHECY

Words and Music by  
DAVE MURRAY and STEVE HARRIS

**A** Introduction  $\text{♩} = 112$

Am F add9 G Am

The introduction consists of four measures. The first measure is in 3/4 time, the second in 5/4, the third in 3/4, and the fourth in 5/4. The melody is played on a treble clef staff, and the bass line is on a bass clef staff. The key signature has one flat (B-flat). The introduction ends with a double bar line and repeat dots.

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F add9                      G                      1., 2., 3. Am                      4. Am

Full      Full                      Full      Full

(electronically harmonized one octave up 3rd and 4th time)

Full      Full                      Full      Full

New Tempo ♩=m.m. 92  
Dm

Light PM

Light PM



Verse

B

Vocal

D5

C5

G5

1. Now \_\_\_\_\_ that I know that the right time has come, my pre -

2. Now \_\_\_\_\_ that they see the di - sas - ter is done, now they

Guitar I

Guitar II

Full

Bb5

C5

Dm

C5

dic - tion will sure - ly be true.

put all the blame on - to me.

The im - pend - ing di - sas - ter, it

They feel I brought on a

G5

Bb5

C5

E5

looms, curse.

and the Don't they whole of the vil - lage is doomed.

Why

With this

D5

B5

C5

D5

don't you lis - ten to me?

know - ing that I walk a - lone.

Is it so hard to un - der -

Through the eyes of the fu - ture I

E5 D5 B5

stand see that I am the real sev - enth son, your  
they don't e - ven know what fear is. Don't they

TAB

9 9 9 9 7 7 7 7 5 5 5 5 4 4 4 4

C D Am B5

life or death, on me de - pends. Im - pend - ing di - sas - ter,  
know I'm the one who is cursed? (suf - f'ring and death) Souls last for - ev - er  
(Lu - ci - fer beck - ons)

TAB

5 7 7 7 7 7 7 7 4 5 2 4 5

Am B5 Am

(souls cry - ing) the dev - ils laugh - ter, I heard the cry of the  
(life af - ter death) or hea - ven here af - ter. Heard the call of the sev - en

TAB

7 7 7 7 4 5 2 4 5 7 7 7 7

B5 Am

sev - en whist - lers. Lu - ci - fer smiles,  
whist - lers a gain. Now Lu - ci - fer laughs

TAB 4 5 2 4 5 7 7 7 2

B5 [C] Chorus Eb5

looks on and waits. I'll take And

TAB 4 5 3 4 5 6 6 6 6 6

A75 D75 B75

your life in my hands, your  
their life in my hands, their

TAB 6 6 6 6 6 6 6 6 6 3 3 3 3 3

Eb5 D75 A75

fate, your for - tune's in  
fate, their for - tune's in

TAB 8 8 8 8 8 6 6 6 6 6 6 6 6 6

B $\flat$ 5 E $\flat$ 5 A $\flat$ 5

my vi - sions. Heed what  
my vi - sions. No one } I

D $\flat$ 5 B $\flat$ 5

say and you'll see what will

D $\flat$ 5

be, { please lis - ten to  
and now it's too

B $\flat$ 5

me. to Coda  $\oplus$   
late.

D

Instrumental  
Em

Musical staff with treble clef and key signature of one sharp (F#). The staff contains a sequence of eighth and quarter notes, including a dotted quarter note, and ends with a rising eighth-note scale.

Tablature staff (TAB) corresponding to the first musical staff, showing fret numbers 10, 8, 7, 10, 7, 10, 7, 8, 10, 7, 8, 7, 9, 8.

Musical staff with treble clef and key signature of one sharp (F#). The staff contains a sequence of eighth and quarter notes, including a dotted quarter note, and ends with a rising eighth-note scale.

Tablature staff (TAB) corresponding to the second musical staff, showing fret numbers 7, 5, 8, 7, 8, 7, 8, 5, 7, 8, 5, 7, 5, 8.

Musical staff with treble clef and key signature of one sharp (F#). The staff contains eighth-note triplets followed by quarter notes and rests.

PM

Tablature staff (TAB) corresponding to the third musical staff, showing fret numbers 7, 9, 9, 9, 7, 9, 9, 9, 7, 9, 9, 9.

Musical staff with treble clef and key signature of one sharp (F#). The staff begins with a rest, followed by a sequence of eighth and quarter notes, including a dotted quarter note.

D

Tablature staff (TAB) corresponding to the fourth musical staff, showing fret numbers 9, 10, 8, 7, 10, 7, 10, 7, 8, 10.

Musical staff with treble clef and key signature of one sharp (F#). The staff begins with a rest, followed by a sequence of eighth and quarter notes, including a dotted quarter note.

Tablature staff (TAB) corresponding to the fifth musical staff, showing fret numbers 5, 7, 5, 8, 7, 8, 7, 8, 5, 7.

let ring

Musical staff with treble clef and key signature of one sharp (F#). The staff features a half note with a 'let ring' instruction, followed by a sequence of quarter notes.

PM

Tablature staff (TAB) corresponding to the sixth musical staff, showing fret numbers 0, 9, 12, 7, 7, 5, 7, 7, 5.

Em

7 8 7 9 8 9 10 8 7 10 7 10 7 8 10 9 8 7 9 8

8 5 7 5 8 5 7 5 8 7 8 7 8 5 7 8 5 7 5 8

PM

9 9 7 9 9 12 9 9 9 9 7 9 9 9 9 7

D Em

9 10 8 7 10 7 10 7 8 10 7 10 7 9 8 9 7

5 7 5 8 7 8 7 8 5 7 8 5 7 8 5 2

let ring PM let ring

0 9 12 7 7 7 5 7 7 7 5 9 9 9 7 0 9 12

**E** Dm C Dm C Am

6 6 8 5 8 6 5 6 7 6 6 8 5 8 6 5 5 7

7 7 5 6 5 7 5 7 7 5 6 5 7 5 7 8

Dm C F Bb Dm A 1 Dm

Full Full

6 6 8 10 10 (10) 6 6 (6) 5 6 5 8 5 8 7 6 8 6 7

7 7 5 6 6 (6) 3 8 (8) 6 7 6 5 6 5 7 7 5 7 7

$\text{♩} = 138$   
Guitar Solo  
Rhythm Guitar Figure 1

**F** 2. Dm Bb/D C

Full hold bend 1 1/2 hold bend

13 13 13 (13)

Dm Continue Rhythm Guitar Figure 1 Bb/D

wide vibr. Full Full

(13) 17 15 18 17 15 13 12 15 12 15 13 15 13 15 13 12 13 12 13 12

**Rhythm Figure 2**

**C** **Dm** **Am** **Bb**

Full *slow release* Full

Full Full Full Full Full 1/2 1/2

14 13 12 14 16 14 12 11 9 13 12 15 (15) (15) (15) (15) (15) (15) 13 12

13 14 13 12 15 12 13 14 13 12 10 12 10 9 10 12 10 12 10 9 7 8 5 7 8 5

[illegible]


New Tempo ♩=92

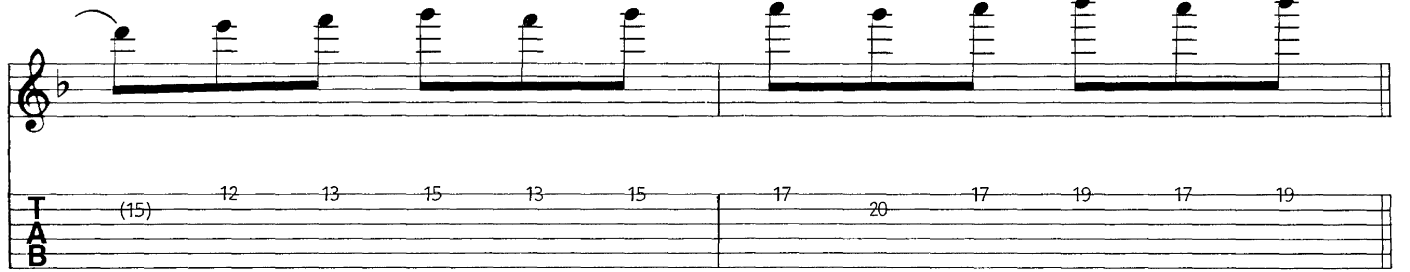
Dm C Gm

unison bends

Full 17 15 15 13 18 18 15 17 18 18 (18) 18 15 17



*D. S.  $\text{al Coda}$*  



Repeat and Fade into next section

 *CODA*



 **New Tempo**  = 122  
Acoustic Guitar

Dm      Dm/F      Dm/E      Dm



Acoustic Guitar



**System 1:** Melody line starts with a key signature change from F major to Bb major. The tablature line shows fret numbers 10, 11, 13, 13, 13, 11, 13, 10, 10, 13, 10, 8, 10, 8, 10, 8, 8. The bass line shows fret numbers 3, 2, 1, 1, 1, 2, 3, 2, 1, 1, 1, 0, 1, 3, 3, 3, 3, 3, 1, 3, 3, 3, 3, 3.

**System 2:** Melody line starts with a key signature change from Bb major to Dm. The tablature line shows fret numbers 6, 8, 5, 5, 5, 8, 5, 6, 6, 10, 6, 5, 6, 5, 6, 5, 5. The bass line shows fret numbers 3, 2, 1, 1, 1, 2, 3, 2, 1, 1, 1, 0, 1, 3, 3, 3, 3, 3, 1, 3, 3, 3, 3, 3.

**System 3:** Melody line starts with a key signature change from Dm to Dm/C. The tablature line shows fret numbers 8, 6, 8, 6, 5, 6, 5, 6, 5, 3, 6, 5, 6, 5, 3, 6, 3. The bass line shows fret numbers 3, 2, 1, 1, 1, 2, 3, 2, 1, 1, 1, 0, 1, 3, 3, 3, 3, 3, 1, 3, 3, 3, 3, 3.

The score concludes with a "repeat and fade" instruction.

# THE CLAIRVOYANT

**Words and Music by STEVE HARRIS**

Bass Cue Guitar tacet 8 bars

Enter Guitar (Bass continues figure)

D

P.M.

C5

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D5

TAB 5 5 5 5 4 2 5

D5

TAB 5 5 5 5 4 2 5

TAB 10 12 10 12 10 12 10

Rhythm Guitar

C5

D5

The image displays a musical score for guitar, consisting of six systems. Each system includes a standard musical staff and a corresponding guitar tablature (TAB) staff. The key signature is one sharp (F#), and the time signature is 4/4. The notation includes various musical symbols such as eighth notes, quarter notes, and rests, as well as fret numbers (10, 12, 8, 7, 5, 4, 2, 0) and specific chord labels like 'C5' and 'D5'. The TAB staves are clearly marked with 'T' and 'B' at the beginning of each line. The score concludes with a double bar line and a key signature change to one flat (Bb).

**B**  $\frac{3}{4}$  Vocal Dm  
Guitar II

1. Feel the sweat break on my brow.  
2. I won - der why, I won - der how  
3. Just by look - ing through your eyes,

let ring\_\_\_\_\_

3 1 3 5 5 3 5

Gm

Is it me or is it  
that it seems the that the  
he could see the fu - ture

3 5 3 5 3

B $\flat$ 1 C Dm

sha - dows that are danc - ing on the walls? Is this a dream\_  
pow - ers get - ting strong - er ev - 'ry day. I feel a  
pen - e - tra - ting right in through your mind. See the truth\_

3 1 3

\_\_\_\_\_ or is it now? \_\_\_\_\_  
 strength, an in - ner fire; \_\_\_\_\_  
 \_\_\_\_\_ and see your lies. \_\_\_\_\_

Csus2

5 3 5 3

Is this a vis - ion or \_\_\_\_\_ nor - mal - i - ty \_\_\_\_\_ I  
 but I'm \_\_\_\_\_ scared \_\_\_\_\_ I won't be a - ble to con -  
 But for \_\_\_\_\_ all \_\_\_\_\_ his pow - er could - n't fore -

Gm Bb

5 3 5 3 3 3

see be - fore \_\_\_\_\_ my eyes? \_\_\_\_\_  
 trol it an - y - more. \_\_\_\_\_  
 see his own \_\_\_\_\_ de - mise. \_\_\_\_\_

C Dm/A Instrumental Bb

10 12 10 11 13 10

6 5 6 8 5 6

Sheet music for guitar, featuring three systems of music. Each system consists of a melody line (treble clef) and a guitar tablature line (TAB).

**System 1:**

- Melody: C/G, Dm/A, Dm/A, B $\flat$
- TAB: 12 10 12 | 10 12 10 | 10 12 10 | 11 13 10

**System 2:**

- Melody: C/G, Cm/G, A $\flat$ , B $\flat$ /F
- TAB: 5 7 5 | 6 5 7 | 6 5 6 | 8 5 6

**System 3:**

- Melody: Cm/G, Cm/G, A $\flat$ , B $\flat$ /F
- TAB: 5 | 4 3 4 | 6 3 4 | 3 5 3



**C** Dm B $\flat$ /D C/D Dm

There's a time to live— and a time to die— when it's

*2nd time only*  
let ring

Dm B $\flat$ /D C5 D5

time to meet— the mak - er. — There's a

time to live, — but is - n't it — strange — that as

*B♭/D* *C/D* *D5*

13 15 15 13 15

soon as you're born — you're dy - ing There's a ing? —  
There's a

*B♭/D* *C5* 1. *D5* *to Coda* 2. *C5*

10 13 10 11 13 13 15 10 12 12 13

New Tempo ♩ = m.m. 168  
Instrumental

Guitar Solo

D

8va

E

First system of musical notation. It includes a guitar solo staff with a treble clef and a key signature of three sharps (F#, C#, G#). The solo begins with a whole note E on the 8th fret, marked "8va". This is followed by a series of eighth and sixteenth notes, including a triplet of sixteenth notes. Below the solo staff is a bass staff with a treble clef and a key signature of three sharps. It contains a series of fret numbers: 19, 19, (19), 17, 16, 17, 16, 17, 16, 17, 14, 17, 16, 14, 16, 14.

Rhythm Guitar & Bass

P.M.

Second system of musical notation. It includes a rhythm guitar staff with a treble clef and a key signature of three sharps. The rhythm consists of eighth and sixteenth notes. Below the rhythm guitar staff is a bass staff with a treble clef and a key signature of three sharps. It contains a series of fret numbers: 7, 7, 9, 7, 7, 9, 7, 7, 7, 7, 7, 7, 7, 7, 6, 7, 7, 7, 7, 7, 7, 7.

Third system of musical notation. It includes a guitar solo staff with a treble clef and a key signature of three sharps. The solo continues with eighth and sixteenth notes, including a triplet of sixteenth notes. Below the solo staff is a bass staff with a treble clef and a key signature of three sharps. It contains a series of fret numbers: 13, 14, 13, 14, 16, 14, 13, 16, 13, 14, 16, 18, 16, 17, 16, 14, 16, 12, 16, 14, 13.

Fourth system of musical notation. It includes a rhythm guitar staff with a treble clef and a key signature of three sharps. The rhythm consists of eighth and sixteenth notes. Below the rhythm guitar staff is a bass staff with a treble clef and a key signature of three sharps. It contains a series of fret numbers: 7, 7, 7, 7, 7, 7, 7, 7, 7, 7, 9, 7, 7, 9, 7, 7, 7, 7, 7, 7, 7, 7.

Fifth system of musical notation. It includes a guitar solo staff with a treble clef and a key signature of three sharps. The solo continues with eighth and sixteenth notes, including a triplet of sixteenth notes. Below the solo staff is a bass staff with a treble clef and a key signature of three sharps. It contains a series of fret numbers: 16, 14, 13, 16, 14, 12, 16, 12, 16, 7, 12, 11, 12, 11, 12, 11, 12, 11.

Sixth system of musical notation. It includes a rhythm guitar staff with a treble clef and a key signature of three sharps. The rhythm consists of eighth and sixteenth notes. Below the rhythm guitar staff is a bass staff with a treble clef and a key signature of three sharps. It contains a series of fret numbers: 6, 7, 7, 7, 7, 7, 7, 7, 7, 7, 9, 14, 12, 14, 12, 14, 12, 14, 12.

Handwritten musical score for guitar, featuring six systems of notation. Each system consists of a standard musical staff (treble clef, key signature of three sharps) and a corresponding guitar tablature staff (labeled 'TAB').

The notation includes various musical symbols such as notes, rests, slurs, and trills (marked 'tr'). The tablature uses numbers 1-19 to indicate fret positions. Specific instructions like 'Full' (likely meaning 'full bend') and '8va' (octave) are present. A 'hold bend' instruction is also included in the fifth system.

The score is written in a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The notation is a mix of standard musical notation and guitar-specific shorthand.

System 1: Musical staff shows a melodic line with a trill. Tablature: 7-9 7 9 7 9 7 9 (7 9) 7 | 12 14 16 17 14 16 17 17 (Full).

System 2: Musical staff shows a melodic line with a trill. Tablature: 9-10 9 10 9 10 9 10 (9-10) 9 | 9 10 12 14 11 12 14 14 (Full).

System 3: Musical staff shows a melodic line with an 8va instruction. Tablature: 19 (Full) 19 (Full) (19) 17 16 17 16 14 16 17 14 | 16 17 16 14 16 17 19 (19) (Full).

System 4: Musical staff shows a melodic line with a Full instruction. Tablature: 14 (Full) 7 7 9 7 7 9 7 7 | 7 7 9 7 7 9 7 7.

System 5: Musical staff shows a melodic line with a hold bend instruction. Tablature: (19) (19) 17 | 16 17 16 16 1/2.

System 6: Musical staff shows a melodic line. Tablature: 6 7 7 7 7 7 7 7 | 7 7 7 7 7 6 9 5.



⊕ CODA

Cm Ab/C Bb/C Cm

time to live — and a time to die, — when it's

TAB 5 3 3 3

TAB 8 4 6 8

Ab/C Bb5 C5 Ab/C

time to meet — the mak - er. — There's a time to live, — but

TAB 5 3 3 3 5 3 5 3

TAB 8 8 8 9 8 8 10 10 8 9 11 11

B $\flat$ /C C5 A $\flat$ /C B $\flat$ 5 B $\flat$ 5

is-n't it\_\_\_ strange\_\_\_ that as soon as your born\_\_\_ you're dy - ing?\_\_\_

TAB 3 3 5 5 3 3 0 1 1

TAB 11 13 8 9 7 7 10 7 6

D

TAB 10 12 10 12 10 12 10 12

TAB 7 5 7 9 2 5 7 5

I feel re-born a

TAB (12) 10 12 10 12 10 12

TAB (5) 7 5 7 9 7 5

gain.

TAB 10 12 12 12 12 11 9 10

TAB 7 5 5 5 5 4 7 7



*Gliss.*

System 1: Treble clef, key signature of two sharps (F# and C#). Measure 1: Glissando (wavy line). Measure 2: Quarter note G4, half note A4. Measure 3: Quarter note B4, half note C5. Bass clef: Measure 1: (10) 12 12 12 12 11 9 10. Measure 2: 12 12. Measure 3: 12 12 12 12 11 12.

System 2: Treble clef: Measure 1: Quarter note D5, eighth note E5, eighth note F#5, eighth note G5, eighth note A5, eighth note B5, eighth note C6, eighth note D6. Measure 2: Quarter note E5, eighth note F#5, eighth note G5, eighth note A5, eighth note B5, eighth note C6, eighth note D6, eighth note E6. Measure 3: Quarter note F#5, eighth note G5, eighth note A5, eighth note B5, eighth note C6, eighth note D6, eighth note E6, eighth note F#6. Bass clef: Measure 1: (7) 5 5 5 5 4 7 7. Measure 2: 5 5. Measure 3: 5 5 5 5 4 5.

System 3: Treble clef: Measure 4: Quarter note D5, half note E5. Measure 5: Quarter note F#5, half note G5. Measure 6: Quarter note A5, half note B5. Bass clef: Measure 4: 5 5 5 5 4 7 7. Measure 5: 5 5. Measure 6: 5 5 5 5 4 5.

System 4: Treble clef: Measure 7: Quarter note D5, eighth note E5, eighth note F#5, eighth note G5, eighth note A5, eighth note B5, eighth note C6, eighth note D6. Measure 8: Quarter note E5, eighth note F#5, eighth note G5, eighth note A5, eighth note B5, eighth note C6, eighth note D6, eighth note E6. Measure 9: Quarter note F#5, eighth note G5, eighth note A5, eighth note B5, eighth note C6, eighth note D6, eighth note E6, eighth note F#6. Bass clef: Measure 7: 5 4 5 5 4 5 5 4. Measure 8: 5 5 4 5 5 4 5. Measure 9: 7 7 7.

ONLY THE GOOD DIE YOUNG

Words and Music by  
STEVE HARRIS and BRUCE DICKINSON

**A**  $\text{♩} = 160$   
Introduction

Em Cmaj7

Bm/D Em

1. 2. to Coda

1. The

3

3

B

Cmaj9

Am

Em

1. de - mon in your mind\_ will rope you in your bed at night.  
2. can - cel\_ to - mor - row\_ the un - dead\_ will thank me\_ to - day.

let ring

Cmaj9

Am

The wis - dom of ages, the lies\_ and out - rages\_ con -  
Fly in the face of your pro-phets I mock your mor-al-i - ty\_

Em7

A5

cealed.\_\_\_\_  
plays. The Time moon it waits for no\_\_\_\_  
is red and bleed-

let ring

C5

A5

C5

man; my fu - ture it is re - vealed.  
ing, the sun is burned and black. The

Time it waits for no man; my fate is sealed. If I  
book of life is silent, no turning back.

2. C Em7 Dm B $\flat$ add9

On - ly the good die young, all the e -

PM

(3)

Cadd9                      Dm

- vil seems to last\_\_\_ for - ev - er. On - ly the good\_\_\_ die young,

let ring \_\_\_\_\_ PM\_\_\_\_\_→

TAB (1) 3 1 3 3 5 5 7 7 7 7 7 7 7 7 7 7

all the e - vil seems to live for - ev - er.

let ring

let ring

1 3 3 5 1

F5

D $\flat$

On - ly the good die young.

PM

PM

T

B

10 4

T

B

10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 6

E $\flat$

T

B

(4) 3 4 6 5 3 6 5 6 8 6 5

T

B

(6) 6 6 9 8 7 8 8 8 11 9 8

F5 D $\flat$

On - ly the good\_\_\_\_ die young.\_\_\_\_

PM

TAB

10 4

PM

TAB

10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 6

TAB

(4) 3 4 6 5 3 6 5 6 8 6 5 14

TAB

(6) 7 6 9 8 7 8 8 8 11 9 8

Instrumental  
Guitar Solo

Guitar II

F#5

Full

Full

Full

G5

E5

F#5

C#5

PM

w/Bar

w/Bar

8va


Full

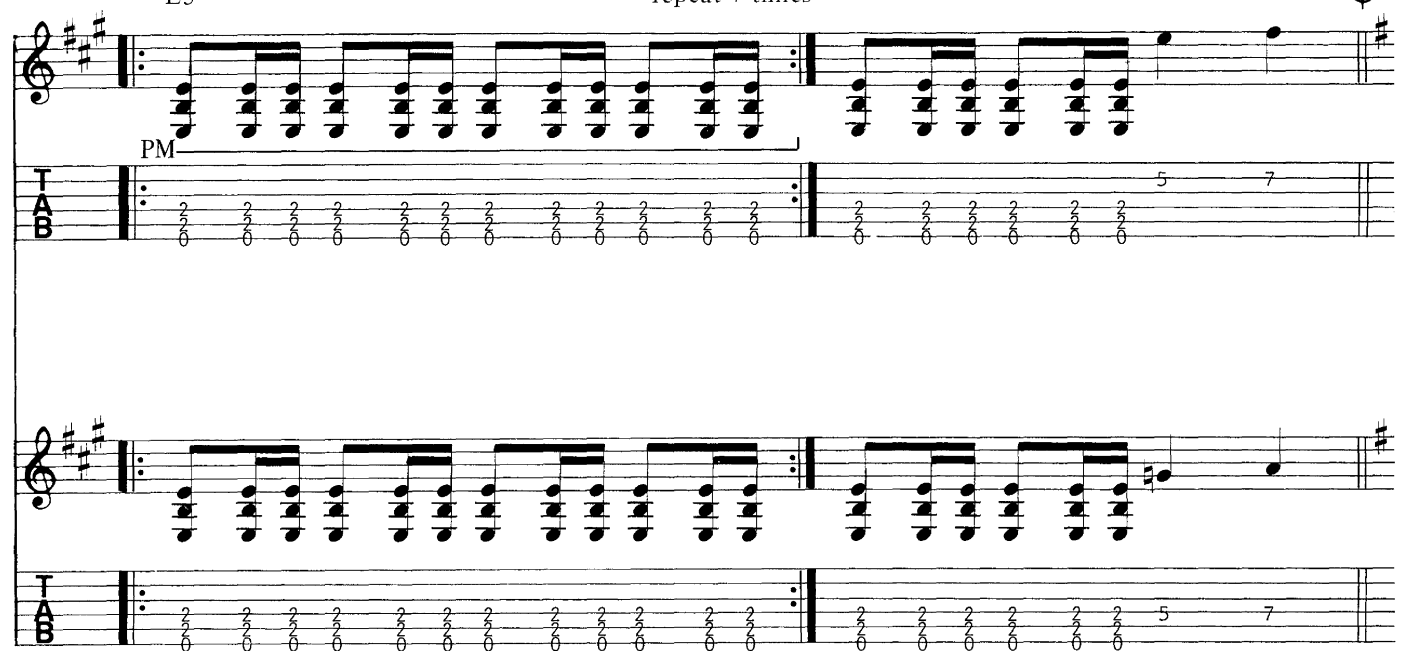
Full

(19)

Guitar I and II  
 Improvised Bass Solo  
 E5

repeat 7 times

*D. S. al Coda* 



 *CODA*  Cadd9

Am Em7

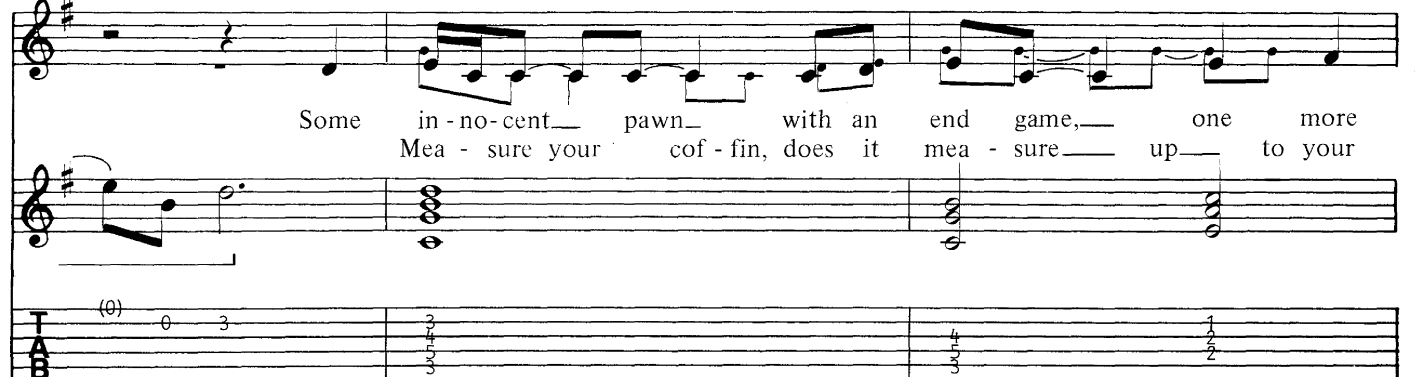
3. Mys - ter - y mad - man, vic - tim of cru - el cha - rade.  
 4. Walk - ing on wat - er are mir - a - cles that, you can trust.

let ring



Cadd9 Am

Some in - no - cent pawn with an end game, one more  
 Mea - sure your cof - fin, does it mea - sure up to your





Em7 A5

stale - mate. Is death an - oth - er birth-  
lust? So, I think I'll leave\_

let ring

The first system of music includes a vocal line with lyrics, a piano accompaniment with sustained chords, and a guitar tablature with fret numbers 0, 3, 5, and 2.

C5 A5

- day, a way to kiss your dreams good -  
you with your bish - ops and your guilt\_

The second system continues the musical piece with a vocal line, piano accompaniment, and guitar tablature showing frets 3, 5, and 2.

C5 A5 C5

bye? Oh, the un - dead live with - in us and see through our\_  
So, un - til the next time have a good\_

The third system features a vocal line with lyrics, piano accompaniment, and guitar tablature with fret numbers 3, 5, 2, 3, 5, and 3.

1. Em7 2. Em7

eyes. }  
sin. }

The fourth system includes a vocal line with lyrics, piano accompaniment, and guitar tablature, with a double bar line and repeat sign.

F

Dm

B $\flat$

On - ly the good — die young, — all the e -

PM



C

- vil seems to last — for - ev - er.

let ring



Dm

B $\flat$ add9

On - ly the good — die young, — all the e -

PM



Cadd9

- vil seems to last — for - ev - er.

let ring



F5
D $\flat$

On - ly the good die young.

PM

E $\flat$

(4) 3 4 6 5 3 6 5 6 7 6 5

(6) 6 6 9 8 7 8 8 8 11 9 8

F5 D♭5

PM

TAB 10 8 10 8 10 8 10 8 10 8 10 8 10 8 10 8 10 8 10 8 4

PM

TAB 10 8 10 8 10 8 10 8 10 8 10 8 10 8 10 8 10 8 10 8 6

E♭5

TAB (4) 3 4 6 5 3 6 5 6 7 6 5

TAB (6) 6 6 9 8 7 8 8 8 11 9 8

Guitar Solo 2  
Rhythm Guitar

**G**

F#5

G5

E5

F#5

C#5

Full

7 10 9 10 9 7 9 10 16 16 (16) 14 14 15 17

8va

F#5

G5

E5

Full

Full

hold bend

14 16 17 19 19 (19) 17 16 17 16 14

**H**

F#5

CADENZA

slow release with fing. then w/Bar

pick scrapes

Full

tr

14 17 14

tr

tr

5

3

17 14 (14 17) 14 (14 15) 14 15 14 12 14 13 13 14 13 14 13 14 13 16 14 16 14 16 14 12

waver pitch w/Bar

unison bend release slowly creating dissonance

13 14 (13) 14 (13) 14 (14 13) 10 12 9 (12)

E5

Full

Full

Full

tr

timbre change (alter pick angle)

Full

1/2

drag pick on open strings

Full

drag pick on open strings

wide vibr.

w/Bar

1/2

Transcribed by  
LARRY GIANNECHINI

**Seventh Son Of A Seventh Son**  
**Only The Good Die Young**  
**Can I Play With Madness**  
**The Evil That Men Do**  
**The Clairvoyant**  
**Infinite Dreams**  
**The Prophecy**  
**Moonchild**

